

Authorized Edition

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WITH  
TABLAT

# HEAVY METAL

## *Ballads*



788.42

HEAV

GUNS N' ROSES ■ VAN HALEN ■ TESLA  
LITA FORD ■ McAULEY-SCHENKER GROUP  
VINNIE VINCENT INVASION



# Ballads

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10/14

# GUNS N' ROSES



# VAN HALEN



Alberto Tolo

GLEN WEALER



McAULEY • SCHENKER • GROUP

TESLA

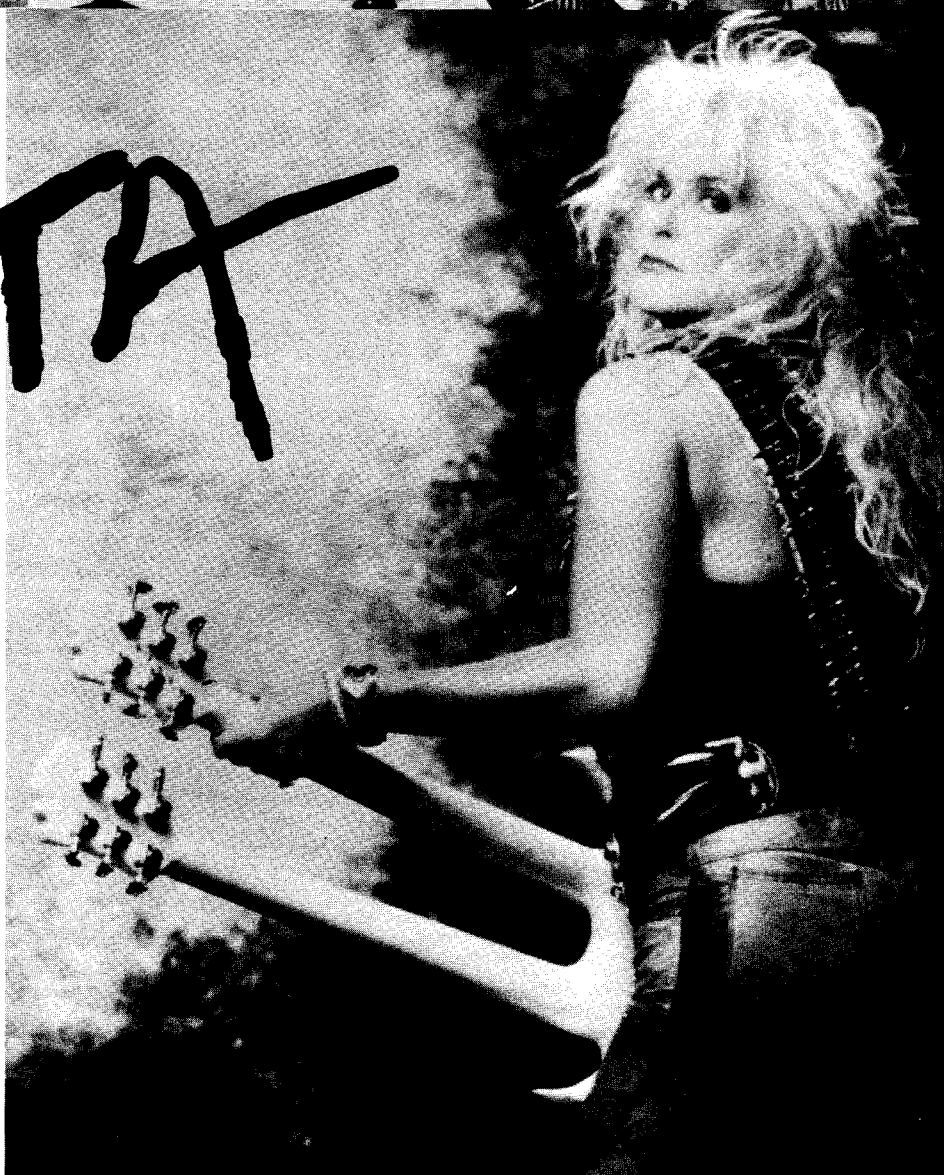
Annemaria DiSanto



**VINNIE VINCENT INVASION**



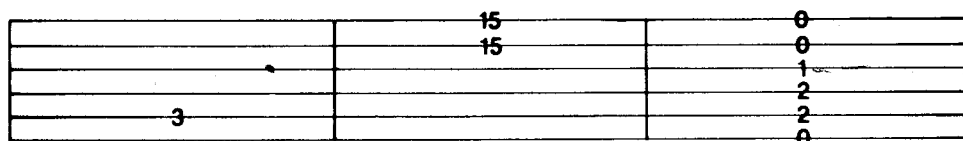
**LITA**





# TABLATURE EXPLANATION

**TABLATURE** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

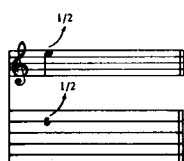


5th string, 3rd fret

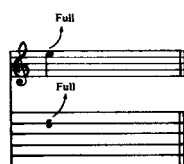
1st string, 15th fret,  
2nd string, 15th fret,  
played together

an open E chord

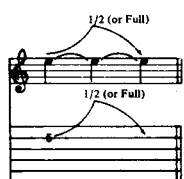
## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



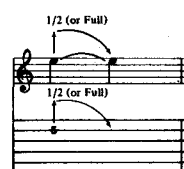
**BEND:** Strike the note and bend up a whole step (two frets).



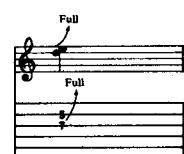
**LEGATO BEND AND RELEASE:** Strike the note. Bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



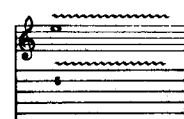
**GHOST BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



**GHOST BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note.



**UNISON BEND:** The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



**SHAKE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



**SLIDE:** The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



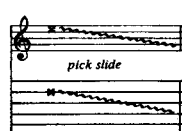
**SLIDE:** Same as above, except the second note is struck.



**SLIDE:** Slide up to the note indicated from a few frets below.



**SLIDE:** Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



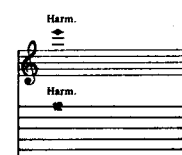
**PULL-OFF:** Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



**FRETBOARD TAPPING:** Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



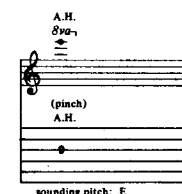
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



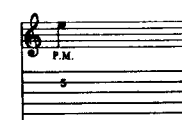
**ARTIFICIAL HARMONIC:** The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



**ARTIFICIAL "PINCH" HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



**PALM MUTE (P.M.):** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

# SWEET CHILD O' MINE

As recorded by GUNS N' ROSES

Words and Music by  
W. Axl Rose, Slash, Izzy Stradlin,  
Duff "Rose" McKagan and Steven Adler

Chord diagrams for the following chords:

D5<sup>II</sup>, D, Cadd9, G, Dsus4, Dsus2, A5, B5, C5, D5, D#5, Em, G5, G5(type 2), E5, E5<sup>VII</sup>, B5<sup>VII</sup>, Bb5, A5<sup>V</sup>

Tune down 1/2 step:  
 ⑥ = E♭ ③ = G♭  
 ⑤ = A♭ ② = B♭  
 ④ = D♭ ① = E♭

Medium Rock ♩ = 122

Intro Riff A (Gtr. I)

mf

15 14 14 13 15 14 14 13 15 14 14 13

D5<sup>II</sup> p

Gtr. II

(end Riff A)

15 14 14 13 15 14 14 13 15 14 14 13

w/Riff A

Gtr. III (acous.)

Rhy. Fig. 1 (Gtr. II)

Cadd9

\*Let ring

\*Let arpeggiated figures ring whenever possible (throughout).

G

D

(end Rhy. Fig. 1)

P.M.

**w/Riff A (1st 6 bars only) & Rhy. Fig. 1**  
**Gtr. III (acous.)**

musical score for a guitar solo and a bass line. The guitar solo is in treble clef with a key signature of one sharp (F#). The bass line is in bass clef. The guitar solo starts with a G chord, followed by a D chord, and then a Dsus4 chord. The bass line consists of a series of eighth and sixteenth notes, with some chords indicated by numbers 0, 2, and 3.

1st, 2nd Verses  
w/Rhy. Fig. 1

1. She's got a smile\_ that it seems to me\_ re-minds me of child-hood mem-o-ries, where ev-

2. See additional lyrics

ry - thing\_ was as fresh\_ as the bright\_ blue sky. \_\_\_\_

Fill 1

12 15 14 14 14 14 14 14 14 14 15 14

w/Rhy. Fig. 1 (1st 7 bars only)

Now and then\_ when I see her face\_ she takes me a - way\_ to that spe - cial place,\_ and if I

Cadd9

stared\_ too\_ long, I'll prob-'ly break down and cry.\_\_\_\_

G D

Dsus4 D Dsus2 D (Gtr. II)

H H

H H

Chorus

w/Fill 2 3rd time

Rhy. Fig. 2 A5 B5 C5 D Dsus4 D Dsus2 D (end Rhy. Fig. 2)

Whoa, whoa,\_ whoa,\_ sweet child o' mine.\_\_\_\_

\*Gtr. I

\*On D.S. double Gtr. II

Fill 2



A5 B5 C5 D To Coda

Whoa, oh, oh, oh, — sweet child o' mine...

w/Rhy. Fig. 1

D C

1.

sl. G Full Full Full Full

2.

G

sl. 1/2 1/2 D

sl. 1/2 1/2 hold bend

w/Rhy. Fig. 1 (1st 7 bars only)

sl. Full sl. C sl. 1/2 G Full P

Full Full 8va- D Full Dsus4 D Dsus2 D D.S. al Coda

Full Full hold bend Full

Coda

3 3

w/Rhy. Fig. 2 (1½ times)

A5 B5 C5 D

Oh, oh, oh, oh, sweet child o' mine. Woo, yeah, yeah!

A5 B5 C5 D5 D#5

Ooh, sweet love o' mine.

Guitar solo

Em C B7 Am loco

Full H P H P 3 Full Full H

17 15 14 15 14 17 15 14 17 16 12 14 15 12 14 12 11 12

Rhy. Fig. 3 (end Rhy. Fig. 3)

0 0 0 0 2 2 0 1 3 1 0 2 0 1 2 0 2 0 2 1 2 0 2 2 1 2 0 2 2

w/Rhy. Fig. 3 (2 times)

Em C B7 1/2 Am 8va Full loco

3 3 3 C H P sl. Full B7 1/2 Am 8va Full loco 1/2

14 14 11 12 14 13 12 (12) 13 12 10 13 13 12 12 (12) 12 (12) 15 (15) sl. 7

Em 1/2 C B7 1/2 Am 1/2

Em 1/2 C B7 1/2 Am 1/2

(7) 9 9 7 (7) 9 9 8 8 11 11 (11) 9 9 7 9

w/Rhy. Fig. 3 (1st 3 bars only)      w/Fill 3      w/Rhy. Fill 1

Em      H P C      1/2      B7      sl.      Full      A5

P.M. ~~~~~

©3fr. 2fr.      Rhy. Fig. 4      ©open 2fr.

G F#      Em      2nd lead gtr.      Full      Full      Full      Full p      Full      Full      Full p

w/Wah      Full      Full      Full      Full p      Full      Full      Full p

(9)      15      15      15      15 (15) 12      14      15      15      15 (15) 12      14

(end Rhy. Fig. 4)      w/Rhy. Fig. 4 (3 times)

A5      Full      Full      B5      C5      D5      G5 (type 2) 1/4      Em      H      Full

Full      Full      Full 1/2      Full      Full      Full p      Full      Full      Full

17      17      17      17      15      17      17 (17) 15      15 17      15      12      15      12

Fill 3 (2nd lead gtr.)

1/2      Full      P      P      sl.      sl.      P      P      H P      Full

1/2      Full p      P      sl.      sl.      P      P      H P      Full

7      7      7      7      11      7      8      11      12      14      11      12      14      15      12      14      12      15      17      15

Rhy. Fill 1

[illegible]

Rhy. Fig. 5

E5 G5 A5 C5 D5 G5 (type 2)

Where do we go? Where do we go now? Where do we go?

sl. sl. steady gliss. sl. sl. \*w/Wah P.M.-4 Harm.-4

12 (2)

\* + = treble  
o = bass



w/Rhy. Fig. 5 (2 times)

E5 G5 A5 C5 D5 G5 (type 2)

Where do we go? — Where do we go — now? Where do we go? —

Harm. P.M. Harm.

H 7 9

E5 G5 A5

Where do we go? — (whispered) Sweet Child! Where do we go — now?

P P P P sl.

P 2 0

P P P sl.

C5 D5 G5 (type 2) E5 G5

P.M. throughout

H P H P H

H P H P H

7 9 7 9 7 9

12 (12) (12) (12) (12) (12)

A5 C5 D5 G5 (type 2) Rhy. Fig. 6 E5

Where do we go — now, now? — Where do we go? —

Full Full 8va Full

Full Full

15 12 14 12 16 17 18 17 17 22 (22) 22 23

G5  
 Ah. \_\_\_\_\_ Where do we go now?

G5  
 G5 (type 2) (end Rhy. Fig. 6)

E5<sup>VII</sup> D5 B5<sup>VII</sup> B<sup>b</sup>5 A5<sup>V</sup> G5 (type 2)

w/Rhy. Fig. 6 (1st 2 bars only)  
E5

A5 B5

Where do we go — now? No, no, no, no, no, no, no. Sweet child, —

1/2 1/2 P Full 1/2 1/2 1/2 1/2

15 12 15 12 15 12 15 15 12 14 14 12 14 14 14 14

G5 A5 C5 D5

sweet — child — o'

sl. sl. sl. sl. sl. sl. sl.

3 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

E5

mine. —

sl. sl. 1/2 1/2 P bend neck 1/2 (overdub)

7 2 5 3 (9) P 7 (9)

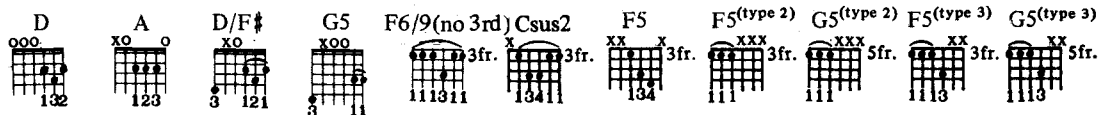
#### Additional Lyrics

2. She's got eyes of the bluest skies, as if they thought of rain.  
 I hate to look into those eyes and see an ounce of pain.  
 Her hair reminds me of a warm safe place where as a child I'd hide,  
 And pray for the thunder and the rain to quietly pass me by. (To Chorus)

# WHEN IT'S LOVE

As recorded by VAN HALEN

Words and Music by  
Edward Van Halen, Sammy Hagar,  
Michael Anthony and Alex Van Halen



Tune Down  
⑥ = D  
(All gtrs.)

Moderate Rock ♩ = 100

Intro D A D/F# G5 D

\*Gtr. II Rhy. Fig. 1

\*\*Gtr. I

*mf* let ring

\*Gtr. II: Synth.chords (low stgs.) & synth.bass arr. for gtr.

\*\*Gtr. I: Synth. part (harps, marimba, acous. piano & low stgs.) arr. for gtr.

A D/F# G5 (end Rhy. Fig. 1) D A

\*Continue Gtr. I's synth. part w/high string voices added. Part written is for harps, marimba, acous. piano & low stgs.

D/F# G5 D A w/Fill 1 D/F#

G5 F6/9(no 3rd) Csus2 F5

\*Gtr. I Rhy. Fig. 1A

\*\*Gtr. III

*swell in w/vol.* *mf*

\* Allow chords to sustain into each other emphasizing common tones. Synth. bass doubles roots.

\*\*Recorded gtr. part (no adaptation) swelled in w/volume control.

Fill 1 Gtr. III



D5  
(Voc.: Hey!)

Riff A

Chords: D5, C5/F, D5/G, Am, D5, C5/F, D5/G, Bbmaj7, C5 (end Riff A)

\*Combined gtr. & synth. riff (Gtr. I), Gtr. III in upstems. Bass in steady 8ths.

Riff B

Chords: D5, C5/F, D5/G, Am, D5, C5/F, D5/G

1st Verse  
w/Riff A

Chords: D5, C5/F, D5/G, Am, D5, C5/F, D5/G, C5

Ev - 'ry - bod - y's look - in' for some - thin',

some - thin' to fill in the holes. —

w/Riff C

Chords: D5, C5/F, D5/G, Am, D5, C5/F, C, C/A

We think a lot but don't talk much a - bout it —

till things get out of con - trol. —

Oh!

Chorus D

Chords: D5, C5/F, D5/G, Am, D5, C5/F, C, C/A

How do I know — when it's love? —

I can't tell — you but it lasts for - ev - er.

Oh. —

Rhy. Fig. 2

Chords: D5, C5/F, D5/G, Am, D5, C5/F, C, C/A

\*Synth. chords arr. for gtr.

\*\*Synth. bass arr. for gtr.

⑥ open

⑤ open

⑤ 2fr.

⑥ 2fr.

④ 4fr. ⑤ open

Chords: D5, C5/F, D5/G, Am, D5, C5/F, C, C/A

How does it feel — when it's love? —

It's just some - thing you feel — to - geth - er,

when — it's love. —

(end Rhy. Fig. 2)

Chords: D5, C5/F, D5/G, Am, D5, C5/F, C, C/A

w/Riff B  
D5 C5/F D5/G Am D5 C5/F D5/G

F5  
w/vol.

2nd Verse  
w/Riff A  
D5 sl. C5/F D5/G Am

You look at ev - 'ry face in the crowd.

D5 C5/F D5/G Bb C5 w/Riff C D5 C5/F D5/G

Some shine and some keep you guess - in'. Wait - ing for some - one to

Am D5 C5/F C/A

come in - to fo - cus. Teach you your fi - nal love les - son. Ugh!

Chorus  
w/Rhy. Fig. 2 (1st 6 bars only)

⑥open ⑤open ⑤2fr. ⑥2fr.

How do I know when it's love? I can't tell you but it lasts for - ev -

④4fr. ⑤open ⑥open ⑤open

er. Oh. How does it feel when it's love? It's just some -

⑥2fr. ⑥3fr. ⑥5fr.

Bridge  
F5 (type 2)  
Gtr: P.M.

thing you feel to - geth - er.

Rhy. Fig. 3 (Ah ah.)

\* let ring

(10) 7 7 7 7 5 5 5 3 5 5 5 5 3 2 3

(9) 3 (3) 5

\*Synth. chords upstems.  
Synth. bass downstems.

Riff C

sl. sl. sl. sl. sl.

7 7 7 7 5 5 5 3 7 7 5 5 7 5 3 5 7

(7) (5) 5 5 7 7 0 3 3 5 7

G5(type 2) *sim.* F5(type 2) G5(type 2)

Oh, \_\_\_\_\_ when it's love. \_\_\_\_\_ (Ah \_\_\_\_\_ ah.) \_\_\_\_\_ You can feel \_\_\_\_\_ it, yeah.

F5(type 2) \*G5(type 2) w/Rhy. Fill 1 ⑥ 7fr. A

(Ah \_\_\_\_\_ ah.) \_\_\_\_\_ Noth - ing's miss - ing. \_\_\_\_\_ Yeah.

(end Rhy. Fig. 3) Gtr. IV *sl.* Full P Full Harm. \*1/2 1 trem. bar slow bend

Guitar solo w/Riff A D5 Full C5/A D5/G 1 1/2 Am D5 H Full C5/F 1/4 D5/G Full

\*Doubled by synth. bass on root. \*Pull up on bar.

Full 1 1/2 1 1/2 hold bend 3 1 1/4 Full

w/Riff C Bbmaj7 1/4 C5 Full D5 T sl. C5/F 1 1/2 D5/G Am H P

6 1/2 1/4 sl. P Full T 1 1/2 hold bend 3

Rhy. Fill 1

\*Synth. arr. for gtr. *sl.*

D5 *sl.* 3 *Full* P *C5/F Full* P P P P *C* H P P P *C/A* 1/2 P \* *Full*  
 10 12 (12) 10 12 10 13 10 10 13 10 15 13 10 12 10 13 10 15 13 10 12 (12) 10 12

Bridge *sl.* w/Rhy. Fig. 3 F5(type 3) *sl.* G5(type 3) F5(type 3) *sl.* G5(type 3) \*Sustain to beat 3 of next measure.  
 P.M. P.M. (Ah — ah.) Yeah, — you can feel it. (Ah — ah.) Oh, — when it's love. —

w/Fill 2 F5(type 3) G5(type 3) \*Doubled by synth. bass on root. (When) Noth - ing's miss - ing.  
 (Ah — ah.) Chorus w/Rhy. Fig. 2 (1st 7 bars only)

②2fr. ⑤5fr. ⑦7fr. E G A D5 A5  
 — Ow! How do I know — when it's love? — I can't tell —

B5 ②2fr. E D A D5  
 — you but it lasts for - ev - er. Ooh. — How does it feel — when it's love? —

A5 B5 ②2fr. E D A  
 — It's just some - thing you feel — to - geth - er. Hey.

Fill 2 *sl.* *semi-harm.* *Full* *Full* *pick slide*  
 14 17 15 18 20 20 20 20 20 (20)

w/Rhy. Fig. 2 (1st 3 bars only) ©2fr.

D5 A5 B5 E

How do I know when it's love? I can't tell you but it lasts for - ev -

D Asus4 A w/Rhy. Fig. 1 D A D/F#

er. When it's love.

G5 D A D/F#

Ooh, when it's love.

\*Bass plays steady quarters. Hey!

G5 w/Rhy. Fig. 1 (3 times) D5 Bkgd. Voc. Fig. 1 A5 D/F#

It - 'll last for - ev - er. (Na na na na When it's love. Na na na

w/Bkgd. Voc. Fig. 1 (5 times)

G5 pick sl. Rhy. Fig. D5 (type 2) A5 D/F#

na na.) You and I,

G5 w/Rhy. Fig. 4 (4 times) D5 A5

(end Rhy. Fig. 4) we're gon - na feel this thing to - geth - er. When it's love.

D/F# G5 D5 A5

Ooh. When it's love, ba - by.

D/F# G5 D5 A5 D/F#

You can feed it, yeah!

G5 D5 A5 D/F# G5

We'll make it last for - ev - er. Ooh, when it's love.

w/Rhy. Fig. 1A (2 times) F5 (type 2) C5 F5 (type 2) C5 D5 (type 2)

# CLOSE MY EYES FOREVER

As recorded by LITA FORD & OZZY OSBOURNE

Words and Music by  
Lita Ford and Ozzy Osbourne

Slowly ♩ = 68

Am add9

Bb

Gm

Dm

C

A



Intro

Gtr. I (12-string acous.)

let ring  
mf

Fsus#4

Am add9

G/A

1st, 2nd Verses

Am add9

G

1. Ba - by, I get so scared 'in - side... and I don't real - ly un - der - stand. Is it

2. See additional lyrics

Rhy. Fig. 1

Fsus#4

Am add9

G/A

love... that's on... my mind... or... is it... fan - ta - sy?...

Am add9 G6

Heav - en is in the palm of my hand\_ and it's wait - ing here\_ for you.\_\_\_\_ What am

Fsus#4 Am add9 Chorus Fadd#4/C

I\_ sup-posed\_ to do\_ with a child-hood trag - e - dy?\_ If I closed my eyes\_ for-ev -

(end Rhy. Fig. 1)

Am Fadd#4/C Am

er, will it all\_ re-main\_ un - changed?\_

Fadd#4/C Am Fadd#4/C

If I closed my eyes\_ for-ev - er, will it all\_ re-main\_ the same?\_

*sl.*



1. G5 G6 2. G Em To Coda

\*T = thumb

Bridge Bb Gm Dm sim. C

Gtr. II

Will you ev - er take me? No, I just can't take the pain.

\*Synth arr. for gtr.

Bb Gm Dm A Oh!

Gtr. III P

Guitar solo Bb Gm Dm 1 1/2 Full C Full sl. P

Gtr. IV Gm sl. P sl. Full Dm 1 1/2 Full C Full sl. P

Bb Gm sl. P sl. Full 1 1/2 Full sl. 8va-

3rd Verse  
w/Rhy. Fig. 1

\*Am add9

A

8va--

I know I've been so hard on you.

22 22 21 (21) 20  
19 19 18 (18) 17

\*Bass plays A pedal for 8 bars.

Fsus#4 Am add9 G/A Am add9

I know I've told you lies. If I could have just

D.S. (take 2nd ending) al Coda

G6 F#sus4 Am add9

one more wish, I'd wipe the cob-webs from my eyes.

Coda

Am add9 G

Close your eyes, close your eyes, you got - ta

Gtr. I

let ring

F#sus4 Am add9

close your eyes for me.

rit. let ring

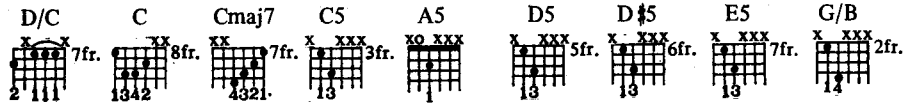
Additional Lyrics

2. Sometimes it's hard to hold on,  
So hard to hold on to my dreams.  
It isn't always what it seems  
When you're face to face with me.  
You're like a dagger and stick me in the heart  
And taste the blood from my blade.  
And when we sleep, would you shelter me  
In your warm and darkened grave?

# CHANGES

As recorded by TESLA

Words and Music by  
Jeff Keith, Tommy Skeoch,  
Frank Hannon, Brian Wheat  
and Troy Luccketta



Free time

Moderate Rock ♩ = 120

(Half-time feel)

Em(add9)

Rhy. Fig. 1

Em7(9)

(end Rhy. Fig. 1)

Intro Acous. piano & Synth

w/Fingers  
mf

1st, 2nd Verses (half-time feel)

w/Rhy. Fig. 1 (4 times)

Em(add9)

1. Chang - es,

time's mak - in' chang - es in my life. —

Re - ar -

2. See additional lyrics

Em(add9)

rang - in',

can't seem to stop the hands of time. —

I re -

Em(add9)

Em7(9)

mem - ber — I was so young, — I was much too young to see. —

Now I'm

Em(add)

Em7(9)

old - er, — grow-in' old - er, — and I see things dif - frent - ly. —

Oh, —

D/C

D/C

Cmaj7

(end half-time feel)

can't you see? —

It's chang - in' you — and me. —

Time's mak - in'

Chorus

E5

w/Rhy. Fig. 2 (2 times)

G5

D5

chang - es, —

time's mak - in' chang - es in my life. —

Rhy. Fig. 2

P.M. —

sl.

Time's re - ar - rang - in', chang - in' you and me.

E5 G5 D5

1. 2. ⑤ open trem. bar 6

E5 G5 A5 Gtr. II

Rhy. Fig. 2 ----- 1

P.M. ----- 1

sl.

Bridge (half time feel)

C5 A5

Noth - in' ev - er stayed the same. It's al - ways gon - na change.

(Both gtrs.)

C5 D5 (end half-time feel) P.M.

Fm on my way.

D#5 E5 E5 G5 D5

Guitar solo w/Rhy. Fig. 2 (5 times)

Yeah! Full yeah. Full sl. Full P sl.

Full Full sl. Full P

15 14 15 14 15 14 14 12 14

sl.

The musical score for "The Wind" by John Williams is presented in a two-staff format. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The treble staff features a series of notes with various articulations, including slurs, accents, and fingerings. The bass staff features a series of notes with various articulations, including slurs, accents, and fingerings. The score is written in a standard musical notation style, with a key signature of one sharp and a time signature of 4/4.

**Staff 1 (Treble):**

- Measure 1: *sl.* (slur), *E5*, *8va*
- Measure 2: *Full* (dashed line), *G5*
- Measure 3: *D5*, *P* (piano), *3* (triple), *P* (piano), *P* (piano), *2* (finger), *sl.* (slur)

**Staff 2 (Bass):**

- Measure 1: *Full* (dashed line), *17* (fingering)
- Measure 2: *P* (piano), *(17)* (fingering), *15* (fingering), *17* (fingering)
- Measure 3: *P* (piano), *(17)* (fingering), *15* (fingering), *17* (fingering), *15* (fingering), *17* (fingering), *2* (finger), *sl.* (slur)

The musical score for "The Wind" by John Cage is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef, a sharp sign, and a "rake" instruction. The first measure contains a triplet of eighth notes labeled "E5" and "Full". This is followed by a wavy line. The next measure contains a half note labeled "G5". The following measure contains a half note labeled "D5 A.H. (15ma)" and "Full". This is followed by a wavy line. The final measure contains a half note labeled "sl." and "long slide steady gliss.". The bottom staff is in bass clef. It begins with a "rake" instruction. The first measure contains a triplet of eighth notes labeled "Full". This is followed by a wavy line. The next measure contains a half note labeled "A.H.". The following measure contains a half note labeled "Full". This is followed by a wavy line. The final measure contains a half note labeled "sl.". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp, a "rake" instruction, a triplet of eighth notes, a wavy line, a half note, a "sl." instruction, and a "long slide steady gliss." instruction.

[illegible]

(Half-time feel)

\*w/Rhy. Fig. 1 (2 times)

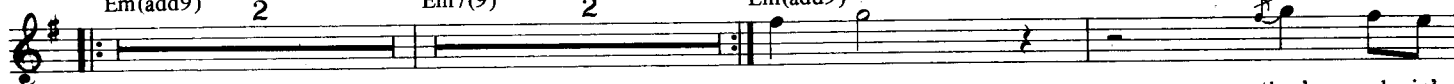
Em(add9) 2

Em7(9) 2

3rd Verse

w/Rhy. Fig. 1 (2 times)

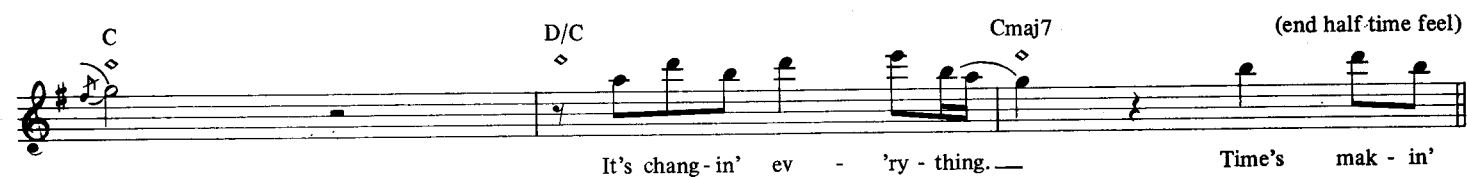
Em(add9)



\*2nd time, substitute rests for last three eighth notes of figure.

Chang - es,

time's mak - in'



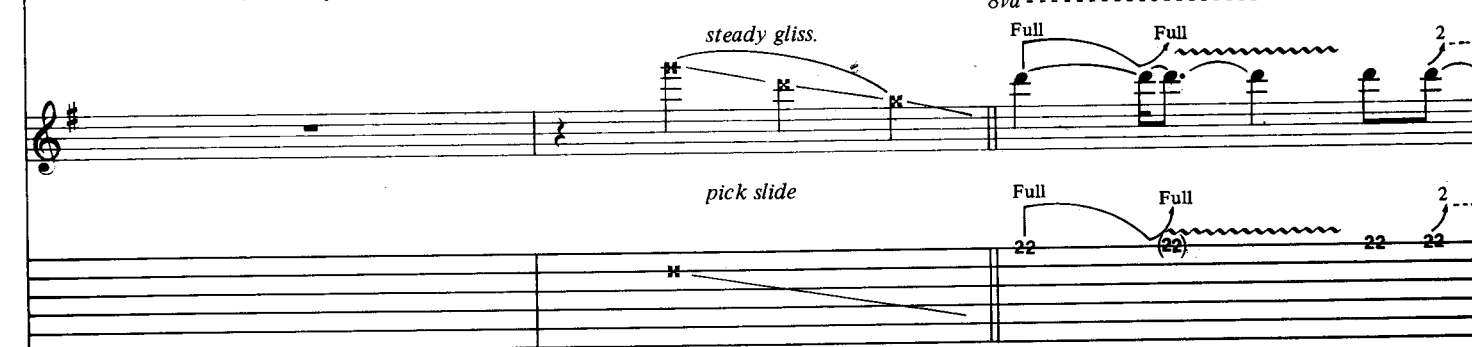
Chorus

w/Rhy. Fig. 2 (4 times)



Outro

w/Rhy Fig. 2 (4 times)



First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a bass line with fingerings. Chords E5, G5, and D5 are indicated. The notation includes 'P' (pizzicato), 'loco', 'H P' (hammer-on/pull-off), and 'sl.' (slide).

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a bass line with fingerings. Chords E5, G5, and D5 are indicated. The notation includes 'Full' (full sound) markings and 'sl.' (slide) markings.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a bass line with fingerings. Chords C5, G/B, G, D5, and B are indicated. The notation includes 'Rhy. Fig. 3', 'P.M.', 'Riff A', and 'sl.' (slide).

w/Rhy. Fig. 3 & Riff A (both 2 times)

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a bass line with fingerings. Chords C5, G/B, (G), D5, (B), D5, C5, G/B, and (G) are indicated. The notation includes 'H P' (hammer-on/pull-off), 'sl.' (slide), and '3' (triple).

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a bass line with fingerings. Chords D5, (B), and D5 are indicated. The notation includes 'Full', 'ff' (fortissimo), and 'sl.' (slide).

#### Additional Lyrics

2. Faces, strange faces, cloud my mind.  
Empty traces make it hard for me to find.  
Somewhere in the distance is there someone who awaits  
For that moment? I am taken over by the hands of fate.  
Can't you see? The world is changin' me. (To Chorus)



# ECSTASY

As recorded by VINNIE VINCENT INVASION

Words and Music by Vinnie Vincent

Moderate Rock ♩ = 108

1st Verse

Chords and Fingering:

- F#5: 134
- B5: 134
- E5: 134
- G/A: 3 4 2 1
- C5: 134
- D5: 134
- C#5: 134
- B5/A: 2 3 4
- G#m7: 2 3 4
- A6: 2 1 4 3
- C#m7: 3 1 4
- F#m7: 2 3 4
- G#7sus4: 13 4 1
- G#7: 13 1 2 1
- A sus#4 sus2: 13 4
- E/G#7: 2 1 3 4

Chords: D, A/D, D, A/D, D, Bm7sus4

Lyrics: You be - long to me, — beau - ti - ful dream - er.

(Overdub) — — — — —  
let ring — — — — —

mp

let ring — — — — —

Chords: Bm7, D, A/D, G/D, D, A/D, Cmaj7sus#4

Lyrics: You are the on - ly one my heart — is beat - ing for. — — — — —

let ring — — — — —

Chords: A7sus4, A7, D, A/D, D, A/D, D

Lyrics: — — — — — Harm. — — — — — And some - where out there, — — — — — I know you're — — — — —

Harm. — — — — — P

let ring — — — — —

w/Fill 1  
Bm9sus4

Cmaj7(add#4) Cmaj7

— wait - ing for me. — Ooh, — heav - en in your arms — is

(Overdub)-  
Harm.---

sl. let ring-----

Harm.---

G6/A A9 A9/G F#m7 G6(b5) F#m7

just a dream — a - way. — Soon our day will come. — We're born to be

Rhy. Fig. 1

let ring-----

G6(b5) F#m7 Bm7add4 Bm9add4 Em9 A7/6sus4

one. — Some - day we'll — walk in the sun. — Young

(end Rhy. Fig. 1)

let ring----- let ring-----

Fill 1

\*Harm.-----

\*Harm.-----

2(14) 2(14) 2(14) 2(14) 2(14) 2(14)

2(14) 2(14) 2(14) 2(14) 2(14)

\*Tapped harmonics: Hold down chord from at 2nd fret while tapping at 14th fret.

A/C# F#7add4/C# B5 A5 G5

hearts run free. Sur - ren - der to me. (Overdub: clean tone)

let ring-----

w/Distortion

D/F# Em9 A7sus4 \*Gtr.II F#5

Ev - er - last - ing this was meant to be, faith - ful - ly.

Riff A

(Clean tone)

let ring-----

\*w/Distortion

B5 Chorus w/Rhy. Fill 1 E5

\*Rhy. Fig. 2 F#5

Ec - sta - sy, you and me, heav - en to heav-en.

Rhy. Fig. 2A

(end Riff A)

let ring-----

f (Clean tone) let ring----- sim.

\*w/Distortion

Rhy. Fill 1

w/Clean tone

B5 (end Rhy. Fig. 2) w/Rhy. Figs. 2 & 2A and Rhy. Fill 1 E5 F#5

Ec - sta - sy, — we'll al - ways be, — now and for - ev - er. —

(end Rhy. Fig. 2A)

To Coda w/Rhy. Figs. 2 & 2A (1st 2 bars only) and Rhy. Fill 1 F#5 G/A

In ec - sta - sy we'll al - ways be — fa - fall - in' for - ev - er, — oh. —

let ring- - - - - 4

2nd Verse D(add2) A/D D6 A/D w/Fill 2 F#m7(add4) Bm7

Temp - ta - tion eyes — burn - ing right through — me. —

Fill 2 (Two gtrs.)

sl. w/Distortion

14 12 17 12 9 10 12 10 10 7 10 7

11 9 10 0 6 7 9 10 10 7 10 7

sl.

F#m7(add4) A D(add2) A/D G/D A/D

In you is ev - 'ry - thing that I've been search - ing for.

Cmaj7(add#4) Asus4 A/G w/Rhy. Fig. 1 F#m7

Sum - mer dreams so

let ring-----let ring-----

(Three gtrs.) Full P (All gtrs. vib.)

w/Distortion

sl. P

G6(b5) F#m7 G6(b5) F#m7

warm, no tru - er love was born. A part of me will

(Two gtrs.) sl. sl. sl.

trem. bar sl. trem. bar



w/Fill 3

w/Rhy. Fills 3 & 4

D5 (Distorted elec. gtrs.)

*pick sl. (w/noise)*

*mf cresc. f*

Riff B

(Acous. gtr.)

*let ring*

Fill 3 (Lead gtr. solo entrance)

Full

*w/Distortion*

*light vib. w/trem. bar*

Full

*sl.* *P* *H* *P* *sl.* *H* *sl.*

*sl.* *P* *H* *P* *sl.* *H* *sl.*

\* Swell w/vol. control.

Rhy. Fill 3

(Acous. gtr. & Elec. gtr.)

Rhy. Fill 4

(Clean elec. gtr. w/chorus)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody features a triplet of eighth notes, a half note, and a quarter note, followed by a series of eighth and sixteenth notes. The second system contains the piano accompaniment in bass clef, featuring a steady eighth-note bass line and a melody of eighth and sixteenth notes. The piano part includes a triplet of eighth notes and a half note, followed by a series of eighth and sixteenth notes. The score is marked with various performance instructions such as 'H' (half note), 'P' (piano), 'sl.' (slur), and '3' (triplet).

*sim.*  
(Three gtrs.)

(All gtrs. vibrato)

Full

P

Full

Full

Full

Full

trem. bar

Full

P

Full

Full

Full

Full

(hold bend)

Full

Full  
(hold bend)

let ring -

The diagram shows a guitar fretboard with strings 1 through 6. The notes for 'let ring' are: 1st string (open), 2nd string (open), 3rd string (open), 4th string (open), 5th string (open), and 6th string (open). The fretboard is marked with fret numbers 1 through 4.

The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains two measures. The first measure has a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note A4, all beamed together and marked with a 'Full' dynamic. The second measure has a half note G4, followed by a quarter note F#4, a quarter note E4, and a quarter note D4, all beamed together and marked with a 'Full' dynamic. The bottom staff is a single line with a key signature of one sharp (F#). It contains two measures. The first measure has a half note F#3, followed by a quarter note G3, a quarter note A3, and a quarter note G3, all beamed together and marked with a 'Full' dynamic. The second measure has a half note F#3, followed by a quarter note G3, a quarter note A3, and a quarter note G3, all beamed together and marked with a 'Full' dynamic. The key signature for the bottom staff changes to one sharp (F#) in the second measure.

41



B5 B5/A G#m7 A6  
 Soon our day will come. — Our  
 Full  
 Full  
 (10)(17)  
 (9)  
 G#m7 A6 G#m7  
 hearts will — beat as one. — Some — day — we'll —  
 7 5 4 6 5 4 6 7 5 4  
 C#m7 F#m7 sl. G#7sus4 w/noise G#7  
 walk in the sun, — oh, — and  
 5 2 4 2 2 0 0 0 2 3 6 4 7 6  
 w/Distortion  
 C#5 mp  
 we'll live — on and on — for — ev — er young. —  
 (Two gtrs.)  
 let ring — — — — — sim. sl.  
 11 9 9 11 12 14 9 12 11 12 14 19 9 9 12 11 12  
 10 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9



sy, we'll al - ways be\_\_ fall - in' for - ev - er.\_\_\_\_\_ Oh,\_\_\_ ec - sta - sy,\_\_\_

[illegible][illegible][illegible]

# NO SUBSTITUTE

As recorded by VINNIE VINCENT INVASION

Words and Music by Vinnie Vincent

Moderate Rock ♩ = 116

1st Verse  
(Band tacet)

Chords: A, D, G, A<sup>v</sup>, F#m7, Gmaj7, G6, Csus2, D5, A7sus4

1. I want you — but you nev - er re - ply. — I can't get through — on your

Rhy. Fig. 1

line. While your in - tu - i - tion keeps hold - ing you down, — you're

2nd, 3rd Verses  
(end Rhy. Fig. 1) w/Rhy. Fig. 1 (1½ times)

hang - ing me up ev - 'ry time. 2. I want you to want me — and  
3. See additional lyrics

whis - per my name — in ev - 'ry breath — that you take. I wan - na

touch you — and fill up your dreams — and vow your heart — will nev - er break. I want your

Pre-chorus  
Gmaj7

G6

Gmaj7

Csus2

pas - sion.                      Though\_ it's not your\_ fash - ion, — I

w/Rhy. Fig. 1 (1st 2 bars only)

A      D      A      D      G      A<sup>v</sup>

know you      can make it      your\_ style. —                      Don't you know there's no ... —

Chorus  
w/Bkgd. Vocal Fill 1 (3 times)

A7sus4      A7add4                      Em7      Gmaj7(no3rd)                      A7sus4      A7add4

I      live for your touch. —                      I

Rhy. Fig. 2

Bkgd. Vocal Fill 1

Sub - sti - tute. —

Em7 Gmaj7(no3rd) A7sus4 A7add4 Em7 Gmaj7(no3rd)

want you so much. \_\_\_\_\_ No sub - sti - tute \_\_\_\_\_ for your

1. w/Rhy. Fig. 1 (1st 2 bars only) A D G A' N.C.

love. \_\_\_\_\_ 3. O - pen your love. \_\_\_\_\_

sl. sl. sl. sl.

8va-----

trem. bar

H

H

8va-----

H

H









w/Rhy. Fig. 4 (till end)

w/Bkgd. Voc. Fill 1 (till end)

Chords: Gmaj7/B, A7sus4, Em9, A7sus4, Gmaj7/B, A7sus4

Vocal line: No, no, no sub - sti - tute. \_\_\_\_\_ No

8va- \_\_\_\_\_

sl. \_\_\_\_\_

(19)

Chords: Em9, A7sus4, Gmaj7/B, A7sus4, Em9, A7sus4

Vocal line: sub - sti - tute. \_\_\_\_\_ No sub - sti - tute \_\_\_\_\_ for your

8va- \_\_\_\_\_

Two \_\_\_\_\_

H P 3 H P 3 H P 3

15 15 14 15 14 12 10 9 10 9 7 9 10 17 22 21

15 12 11 12 11 9 7 6 7 6 4 6 7 14 10 18

Chords: Gmaj7/B, A7sus4, Em9, A7sus4, Gmaj7/B, A7sus4

Vocal line: love, \_\_\_\_\_

8va- \_\_\_\_\_

H P 3 H P 3 H P 3

21 22 21 10 21 22 17 15 14 12 14 12 17 10 12

10 10 10 10 10 10 14 12 11 9 11 9 14 7 9

Rhy. Fig. 4

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



# TIME

As recorded by MCAULEY-SCHENKER GROUP

Words and Music by  
Michael Schenker, Robin McAuley  
and Rocky Newton

Em G5 C D Dm add9 Gm6 A Fmaj7 Am  
F C(type 2) B7 EmVII C<sup>I</sup> D<sup>II</sup> G Am<sup>I</sup> E

Slow Rock ♩ = 70

Intro Em E F# G5 C D Em E F# G5 C D D C B

Gtr. II- Rhy. Fig. 1 Gtr. I

⑥ open 2fr. ⑥ open 2fr. ⑤ 5fr. 3fr. 2fr.

f sl. H P sl. H P sl. H P (Overdubbed gtr.) H P

12 12 13 15 13 15 13 12 12 12 13 15 13 15 13 12 12 14 12 14 12 11 14 13 12 10 9 12 11

Em E F# G5 C D (end Rhy. Fig. 1) w/Fill 1 \*Dm add9 Gm6 Dm add9 Gm6

Slide gtrs. I, II & III

w/Wah wah in fixed position

12 12 13 15 13 15 13 12 12 14 12 14 12 11 17 16 15 14 13 12

\*Chords played by acoustic 12-string and elec. 6-string w/chorus.  
\*\*All three gtrs. vibrato.

1st Verse Dm add9 Gm6 Dm add9 Gm6 A Fmaj7 Am

I was just an - oth - er fool, — break - ing ev - 'ry - bod - y's rules. — Same mis - take — as the

Dm add9 F C(type 2) Dm add9 Gm6 Dm add9 Gm6 A

last — time. Ev - 'ry - thing was eas - i - er. — I did - n't have to wor - ry, no. —

Fill 1 (Gtr. I) 8va

Fdbk.

Fdbk. pitch: D

(Bass enters)

Fmaj7 Am Dm add9 F C (type 2) B7 EmVII

Hmm, now it's all gone. Sud - den - ly I find my - self.

B7 EmVII C<sup>I</sup> D<sup>II</sup> G C<sup>I</sup> Am<sup>I</sup> D<sup>II</sup> G E

Can't it be that I must find my way? What more can I say, and so it goes.

C<sup>I</sup> D<sup>II</sup> G C<sup>I</sup> w/Fill 2 (end Rhy. Fig. 2) Chorus w/Rhy. Fig. 1

Ooh, noth - ing will be clear an - y - more.

(Time, and there's so much left to say.)

D Em (E F#) G5 C D (D C B)

Still I can't find the words. It's on - ly

(Time, when you need just one more day.)

Em (E F#) G5 C D Dm add9 Gm6 Dm add9 Gm6

time. But I just can't find the time, time.

(Time, and there's so much left to say.) (Ooh, ooh.)

2nd Verse w/Rhy. Fig. 2

Dm add9 Gm6 Dm add9 Gm6 A

So man - y rea - sons to de - spair. I need - ed help but no one was there.

(Two gtrs.) *sl.*

*mf* *sl.* *P* *sl.* *P* *sl.*

*mf* *sl.* *P* *sl.* *P* *sl.*

Fill 2

*f* *sl.* *sl.*

*sl.* *sl.*

Fmaj7 Am Dm add9 F C(type 2) B7 Em<sup>vii</sup> 3

I should have known, — I ——— should have known. What was I supposed to do? —

(Two gtrs.)

sl. sl. sl.

10-12 4 7 5

sl.

B7 Em<sup>vii</sup> C<sup>I</sup> D<sup>II</sup> G C<sup>I</sup> 3 Am<sup>I</sup> D<sup>II</sup> G E

The on - ly one to un - der-stand me now was you, but I ——— nev - er knew, so it goes.

sl. sl. 3 P

sl. sl. 3 P

4 7 5 5 4 5 7 7 5 7 (7) 4 5 4 3 6 4

sl.

C<sup>I</sup> D<sup>II</sup> G 3 C<sup>I</sup> w/Fill 2 Am<sup>I</sup> N.C.

Ooh, ——— now noth - ing will be clear an - y - more.

(Two gtrs.)

3 P Full 1/2 Full 1/2 Full

3 P P 1/2 Full 1/2 Full

4 2 4 5 3 5 4 5 7 7 5 7 (7) 7

P

Chorus w/Rhy. Fig. 1

Em (E F#) G5 C D Em (E F#) G5 C

(Time and there's so much left to say.) — Still I can't find the words. (Time, when you need just one more

D (D C B) Em (E F#) G5 C D

day.) It's on - ly time. (Time, and there's so much left to say.) — But I just can't find the

Guitar solo

time, \_\_\_\_\_  
(Ooh, \_\_\_\_\_)

time. \_\_\_\_\_  
ooh.) \_\_\_\_\_

Dm add9 Gm6 Dm add9 Gm6

H P H P P H

H P P M. P H

5 6 5 7 5 8 7 5 8 6 3 3 2 2 5 5 2 3 6

Dm add9 Gm6 Dm add9 F sl. C (type 2) B7 Em<sup>VII</sup>

Gtr. I Full P sl. Full P sl. H P 3 w/Slide

Full P sl. Full P sl. H P 3 w/Slide

8 (9) 6 7 (7) 8 (8) 6 10 8 10 6 8 10 11 8 10 12 13 15 (15) 7 8 10 10 13 12 10 8

Gtr. III 1/2 P sl. 1/2 P sl. H P 3 w/Slide

1/2 P sl. 1/2 P sl. H P 3 w/Slide

9 (9) 7 7 (7) 9 (9) 7 10 (10) 10 8 10 11 8 10 12 13 12 (12) 4 5 7 7 10 8 7 5

B7 sl. Em<sup>VII</sup> B7 Em<sup>VII</sup>

8va H P H P H P H P H P H P H P H P H P H P

w/o Slide H P H P H P H P H P H P H P H P

4 5 7 7 10 8 14 17 14 17 14 11 14 11 14 11 14 17 14 17 14 12 16 12 16 12 12 14 12 17 15 17 10

H P H P H P H P H P H P H P H P H P H P

w/o Slide H P H P H P H P H P H P H P H P

4 5 7 7 10 8 11 14 11 14 11 10 13 10 13 10 8 11 8 11 8 7 10 7 10 7 9 11 12 12 14 15

C<sup>I</sup> D<sup>II</sup> G C<sup>I</sup> Am<sup>I</sup> C<sup>I</sup> D<sup>II</sup>

loco

w/Wah wah in fixed (mid-range) position  
w/Slide

w/o Slide

6 6 6 6

10-12 8 8 8-10 7 7 12 10 8 12 10 12 10 8 12 10 8 11 8 7 10 8 7

12-13 10 10 10-12 8 8 8 7 10 8 7 8 7 10 8 7 10 8 7 10 8 7 10 8 7

# Chorus /Outro

w/Rhy. Fig. 1 (1st 4 bars only) (till end)

Em (E F#) G5 C D

(Time, and there's so much left to say.)— Still I can't find the

Gtr. I

Gtr. III

H P 3

w/Wah wah in fixed (treble) position  
rake

3

10/7

\*Tab no. on left is for Gtr. I

Em (E F#) G5 C D (D C B)

words. (Time, when you need just one more day.) It's on - ly

Full

sl.

Gtr. III

H3P H P

Full

sl.

12 (12) 17 (17) 12

3-5-3-2 2-3-2

H P H P









As recorded by LITA FORD

G Eb F Dm D C Am F<sup>(type 2)</sup> G<sup>(type 2)</sup>  
 xx 3fr. x 3fr. xx 5fr. x 5fr. x 3fr. x o o 13421 x 3fr.  
 3211 43121 3211 1342 1333 1333 231 13421 13421

Moderate Rock ♩ = 90  
 Intro (Drums) \*Rhy. Fig. 1 G Eb  
 \*Riff A

T  
 A  
 B

5 7 4 7 4 7 5 7 % 5 7 6 8 7 7 7

1.  2. w/Fill. 1  (end Rhy. Fig. 1 & Riff A) w/Rhy. Fig. 1 & Riff A     

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is marked with 'sl.' (slur) and 'Full' (full note) and includes a 1½ measure rest. The second system continues the melody, marked with 'P' (piano) and 'sl.' (slur). The piano accompaniment is shown in two staves. The first staff uses a bass clef and a key signature of one flat (Bb). It includes a 1½ measure rest and is marked with 'Full' and 'sl.'. The second staff continues the accompaniment, marked with 'P' (piano) and 'sl.' (slur). The score is written in a standard musical notation style with various ornaments and slurs.

1st, 2nd Verses  
w/Rhy. Fig. 1 & Riff A

**F** **G** **E<sub>b</sub>**

1. I see the pic - ture;\_ you're so\_ bro - ken heart-ed... But can I steal a lit - tle love\_ from

2. See additional lyrics

*trem. bar*

**F** **G** **E<sub>b</sub>**

you\_ to - night? I tell you whis - pers,\_ a lit - tle sto - ry, that there's a place in my heart\_ for

**H**

**F** **C7(no 3rd)** **Fm**

you to - night.\_\_\_\_\_ But why must\_ we be lone - ly on this night\_ full\_ of rain?\_

**C7(no 3rd)** **Fm**

Hold me in your dreams, and leave me breath-less\_ once\_ a - gain.\_\_\_\_\_

*sl.*

The musical score for "Rain" by The Beatles is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics "But I will nev - er un - der - stand : \_ Why \_ must the rain \_" are written below the notes. Chord symbols D<sup>b</sup>, E<sup>b</sup>, D<sup>5</sup>, and B<sup>b</sup> are placed above the staff. The second system shows the guitar accompaniment in treble clef, featuring a wavy line for the first measure, followed by chords and a slide (sl.) in the fifth measure. A "Rhy. Fig. 2" is indicated above the final measure of the guitar part. The third system is a fretboard diagram for the guitar, showing the fret numbers for each string across four measures. The fret numbers are: Measure 1: (13) on the 6th string; Measure 2: 6, 6, 6, 4 on strings 6, 5, 4, and 3 respectively; Measure 3: 8, 8, 8, 6 on strings 6, 5, 4, and 3 respectively; Measure 4: A barre at the 8th fret, followed by fret numbers 7, 7, 5, 8, 8, 8, 6, 8, 8, 6, 6 on strings 6 through 1 respectively.

\_\_\_\_\_ fall down\_ on the boul - e - vard\_ of bro - ken dreams? \_\_\_\_\_

(end Rhy. Fig. 2)

H

sl.

H

sl.

w/Rhy. Fig. 2

Must the tears fall, misty sky? It's a boulevard of broken dreams. Yeah.

Chords: D5, Bb, C, Am, D5, Bb, C5, F5, E5, Dm, D, G

Annotations: w/ Riff B (2 times) & Fill 2, sl., 10 10, 14, 12, 12-14, 12, (12), 10 10

Riff B

5 7 4 7 4 7 5 7 5 7 8 8 5 7 8 4

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (Bb). The melody is written on a single staff, starting with a 'sl.' (slur) and a half note. It then moves to a series of eighth notes, with a '1/2' (half note) and a 'P' (piano) marking. The melody continues with a 'sl.' and a 'F' (forte) marking, followed by a 'G' (guitar) and a 'P' (piano) marking. The second system continues the melody with a 'H' (half note) and a 'P' (piano) marking, followed by a 'H' (half note) and a 'P' (piano) marking. The score concludes with a 'sl.' (slur) and a half note. The bottom staff of the second system contains a series of numbers: 14, 12, 12, 14, (14), 12, (12), 15, 15, 15, 15, 12, 12, 15, 15, 12, 12, 14, 15, 15. These numbers likely represent fret positions or fingerings for a guitar or lute.

1. Eb F Eb F

2. I close my eyes, —

Guitar solo

\*C

1/2 P 1/2 P 1/2 P 1/2 P

trem. bar

sl.

3

Full

Full

P 1/2 P 1/2 P 1/2 P

15 12 12 15 14 (14) 12 15

(10) sl.

15 12 12 15 14 (14) 12 15

(10) sl.

H

P Full Full

5 5 7 5 7 7 5 7 (7)

H

\*Kvbd. arr. for gtr.

The second system of musical notation continues the piece. The upper staff features a treble clef and a key signature of one flat. It begins with a diamond-shaped breath mark followed by the word "Full". The melody consists of quarter notes, followed by a wavy line indicating a sustained or tremolo effect. The lower staff uses a bass clef and contains fingerings (6, 8, 8, 8) and a wavy line. The right-hand part of the system is marked "F (type 2)" and includes a diamond-shaped breath mark. The melody is more complex, featuring eighth and sixteenth notes, with slurs and breath marks labeled "H P" and "P P". A triplet of eighth notes is marked with a "3" and a slur. The lower staff continues with fingerings and a triplet of eighth notes. The system concludes with the instruction "trem. pick" and a final chord marked with a double bar line and a wavy line.

Chorus  
w/Rhy Fig. 2 (4 times)

G (type 2) D5 Bb

Why— must the rain —

*8va* *loco* *sl.* *3* *Full P* *Full P*

0 10 12 15 17 20 21 22

10 (19) 17 17 19 (19) 17

(17) *sl.* *sl.*

C Am D5 Bb C5 F5 E5

fall down— on the boul - e - vard— of bro - ken dreams?—

D5 Bb C Am D5 Bb C5 F5 E5

Must the tears— fall; mist - y sky?— It's a boul - e - vard— of bro - ken dreams.—

D5 Bb C Am D5 Bb

Why— must the rain — fall — down — on the boul - e - vard— of

C5 F5 E5 D5 Bb C Am

bro - ken dreams?— An - oth - er lone - ly face— lost in the crowd.—

D5 Bb C5 F5 E5 D

It's a boul - e - vard— of bro - ken — dreams.—

*1/2 Full* *1/2 Full*

5 (5) (5) (5)

#### Additional Lyrics

2. I close my eyes, and it feels like yesterday,  
 When we fought for tomorrow and lived for the day,  
 So sweet and innocent, like a child with his toy,  
 Who wishes for nothing, left alone with his dreams.  
 But why must we be sad  
 On this night full of rain.  
 Take me back to the king  
 And leave me breathless once again.  
 But I will never understand: (To Chorus)

# LOVE WALKS IN

As recorded by VAN HALEN

Words and Music by  
Edward Van Halen, Sammy Hagar,  
Michael Anthony and Alex Van Halen

Dm 10fr. 311  
 Bb 10fr. 312  
 C 8fr. 321  
 Bb<sup>VI</sup> 6fr. 321  
 Am<sup>V</sup> 5fr. 311  
 F 10fr. 111  
 G 12fr. 111  
 Am 13fr. 231  
 Em 8fr. 231

Moderate Rock Ballad ♩ = 88

Intro ⑥ open

\*Gtr. II C

(⑥ = C)

⑥ 4fr. E

⑤ open A

⑥ 5fr. F

7fr. G

\*\*Gtr. I

*mf*

\*Synth. Bass arr. for gtr. (Tune ⑥ down to C.)

\*\*Synth. arr. for gtr. (Standard tuning.)

⑥ open C

⑥ 4fr. E

⑤ open A

⑥ 5fr. F

7fr. G

⑥ 5fr. F

⑤ open A

⑤ 5fr. D

⑤ 1fr. Bb

3fr. C

P.M.

*sim.*

⑥ 5fr. F

⑤ open A

⑤ 5fr. D

⑤ 1fr. Bb

3fr. C

P.M.

Musical score for guitar and bass. The score is written in 4/4 time with a tempo of 88 beats per minute. It features a moderate rock ballad style. The guitar part is played with a moderate attack, and the bass part is played with a steady, rhythmic pattern. The score includes various fretting techniques, including bends, slides, and harmonics. The guitar part is marked with a *mf* (mezzo-forte) dynamic. The bass part is marked with a *sim.* (sustained) dynamic. The score is divided into four systems, each with a guitar staff and a bass staff. The guitar staff includes a treble clef and a key signature of one flat (Bb). The bass staff includes a bass clef and a key signature of one flat (Bb). The score is written for a standard guitar and a standard bass.

# 1st Verse

Gtr. I - Dm  
Rhy.  
Fig. 1

Bb C Dm Bb C Bb Am<sup>v</sup>

Con - tact\_ is all it takes\_ to change your life, to lose your place in\_ time.\_

Gtr. II - Rhy. Fig. 1A

2 0 3 5 2 0 3 5 3 2 0 3 5 2 0 3 5 3 2 0 3 5 2 0 3 5 3 3 1 1 0 7 0 5 2

Dm Bb C Dm Bb C Bb<sup>VI</sup> Am<sup>v</sup> F

Con - tact!\_ A - sleep or a - wake.\_ Com-ing a-round\_ you may wake up to\_ find\_

2 0 3 5 2 0 3 5 3 2 0 3 5 2 0 3 5 3 2 0 3 5 2 0 3 5 3 3 1 1 0 0 0 5 3

F G Am Em F Am G F G Am \*F Am G (cont. in notation)

ques - tions deep\_ with - in your eyes.\_ Now more than ev - er you re - al - lize.\_  
(Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ ooh.) (end Rhy. Fig. 1 & 1A)

Gtr. I

5 2 7 4 0 1 2 4 0 5 7 2 7 0 5 2 7 4 0 3 5 7 2 7

## Chorus

Gtr. II C

⑤ open ⑤ 4fr. E ⑤ open A ⑤ 5fr. F ⑤ 7fr. G

And then you sense a\_ change,\_ noth-ing feels the\_ same.\_ All your dreams are\_ strange.\_ Love\_ comes walk-in' in.

Rhy. Fig. 2 (Gtr. I only)

(5) 5 5 7 5 6 5 (5) 5 5 5 8 6 5 (5) 5 5 7 5 6 5 (5) 5 7 5 4 5

\*Substitute Em. at this point when Rhy. Fig. 1 is repeated (both times).  
⑤ 5fr. 7fr.



⑥ open C  
 ⑥ 4fr. E  
 ⑤ open A  
 ⑥ 5fr. F  
 7fr. G

2nd time to Coda I;  
 3rd time to Coda II

Some kind of al - i - en — waits for the o - pen - ing, — then sim - ply pulls a — string. — (Ah.) (end Rhy. Fig. 2)

2nd Verse  
 w/Rhy. Fig. 1 & 1A

An - oth - er world, — some oth - er time. — You lay your san - i - ty on —

— the line. Fa - mil - iar fac - es, fa - mil - iar — sights.

Reach back, re - mem - ber with all — your — might. — Ooh, — there she stands — in a

(Ooh, —

3 silk - en gown, — with sil - ver lights. — shin - ing down. —

ooh, — ooh.)

D.S. al Coda I

Coda I  
 ⑤ open A  
 ⑥ 5fr. F  
 7fr. G  
 Guitar solo ⑥ 5fr. F

— then sim - ply pulls a — string, — love — comes walk - ing — 8va — in. —

Lead gtr. sl. Full Full sl.

sl. Full Full sl.

(10) 18 15 18 17 20 (20) (6)



⑥ open  
C  
◇

⑥ 4fr.  
E  
◆

⑤ open  
A  
◇

⑥ 5fr.  
F

7fr.  
G  
♩

*Sva*

trem. bar

Full

Full

Full

Full

Full

\*1

trem. bar

P

sl.

(13)

12

13

(13)

15

15

(15)

20

10

(10)

(10)

17

(17)

6

12

⑥ орел  
С  
◇

⑥ 4fr.  
E  
◇

⑤ open  
A  
◇

⑧5fr.  
F

\*Pull up on bar.

7fr.  
G

8va- (Ah.) Oh,

Full Full sl. Full P H P P Full

13 (13) 17 (17) 15 20 10 (10) 20 18 20 18 17 (17) 17

Dm Bb

sleep and dream, — that's all I crave. — I trav - el far a - cross the Milk - y — Way. —

F G Am Em F Am G F G Am Em F Am G  
 si - lence speaks as loud as war. Earth re - turns to what it was be - fore.  
 (Ooh, ooh, ooh.)

Off, ————— ⑤ open  
Coda II<sub>A</sub>

n, ⑥ 5fr.  
F

7fr.  
G

sim - ply pulls a string and love comes walk - in' in. \_\_\_\_

Outro

⑥ 5fr. F      ⑤ open A      ⑤ 5fr. D      ⑤ 1fr. Bb      3fr. C

w/Bkgd. Voc. Fill 1

sim.

Love\_ comes walk - in' in. \_

Lead gtr.

sl.  $\frac{1}{2}$  sl. trem. bar  $\frac{1}{2}$  sl. Full P Full  $\frac{1}{2}$  H  $\frac{1}{2}$  sl.  $\frac{1}{2}$  sl.  $\frac{1}{2}$  trem. bar  $\frac{1}{2}$  sl.  $\frac{1}{2}$  trem. bar  $\frac{1}{2}$  sl.  $\frac{1}{2}$

10 12 10 11 13 (13) 13 10 13 (13) 11 (11) 10 12 10 11 10 (10) 10 12 10 9 10

sl. sl.

⑥ 5fr. F      ⑤ open A      ⑤ 5fr. D      ⑤ 1fr. Bb      3fr. C

w/Bkgd. Voc. Fill 1

Ba - by, pull\_ a string\_ Love\_ comes walk - in' in. \_

Full P Full  $\frac{1}{2}$  H P H  $\frac{1}{2}$  sl.  $\frac{1}{2}$  trem. bar  $\frac{1}{2}$  sl.  $\frac{1}{2}$

sl. sl. sl. Full P Full  $\frac{1}{2}$  H P H  $\frac{1}{2}$  sl.  $\frac{1}{2}$  trem. bar  $\frac{1}{2}$  sl.  $\frac{1}{2}$

(10) 10 12 10 13 (13) 13 10 13 (13) 11 (11) 10 12 10 11 10 (10) 10 12 10 9 10

sl. sl.

Rhy. Fig. 3 (end Rhy. Fig. 3)

(10) 10 12 10 11 10 (10) 10 13 11 10 (10) 10 12 10 11 10 (10) 10 12 10 9 10

Bkgd. Vocal Fill 1

Love\_ comes walk - in' in. \_

w/Rhy. Fig. 3

⑤ 5fr. F      ⑤ open A      ⑤ 5fr. D

w/Rhy. Fig. 3 (1st 3 bars only)

⑤ 1fr. Bb      3fr. C      ⑤ 5fr. F      ⑤ open A

Love comes walk - in' in. Yeah. Huh.

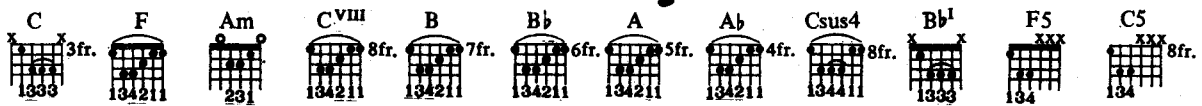
⑤ 5fr. D      ⑤ 1fr. Bb      3fr. C      ⑤ 5fr. F

Yeah. Oh.

# WE'RE NO GOOD TOGETHER

As recorded by TESLA

Words and Music by  
Jeffrey Keith, Troy Luccketta  
and Frank Hannon



Slow Rock ♩ = 62

Intro

Gtr. I *mf* C F C F

Gtr. II *sl. sl. sl. sl.* C F

Riff A

*let ring*

*mf*

*sl. sl. sl. sl.*

T A B

10 9 7 7 5 5 7 5 5 5 5

w/Riff A

C F C F

*sim.*

1. Ev - 'ry day, —

H H

H H

H H

(5) (5)

H

1st Ver.

C F C *sim.*

yeah, yeah, — I wait till the morn - ing light, —

Full Full

Full Full

10 10



Oh no. Now I try to tell you, ba - by, there ain't

let ring - - - - -

H

H

Am F

noth - in' we can do, 'cause - a I'm no good for you, ooh no, -

1. C

F C sim. F

ba - by, you're no good for me. 2. Now it's been so

Gtr. III slight vib. Gtr. II let ring - - - - -

H P

H P

2. C F C sim.

no - ba - by, you're no good for me. Ooh, what I'm try'n' to say, -

Full sl. sl. sl. sl. P H H P H sl.

Full sl. sl. sl. sl. H H sl.

H sl. sl. sl. sl. P H P



F C<sup>VIII</sup> B B<sup>b</sup> A

yeah, — is we're no good to - geth er. —

*sl.* *Full* *H* *Full* *H*

10 10 5 6 6 5 7 5

\* From this point until slide solo, Gtr. I doubles Gtr. II, but plays bottom three strings only.

**Bridge**  
A<sup>b</sup> B<sup>b</sup>

You know — we can't go on, — we can't go on to - geth -

C<sup>VIII</sup> C<sup>sus4</sup> C<sup>VIII</sup> B B<sup>b</sup> A

er. — No, — ah, — whoa, — ba - by. —

Gtr. III (Bass arr. for gtr.)

H H H H H

H H H H H

A<sup>b</sup> B<sup>b</sup>

Oh now, we can't go on, — we can't go on this way, —

F B<sup>b</sup> F

ba - by, oh — yeah. — Lis - ten to me.

*pick slide*

w/slide long slide

10 10 10 10 15 10 15 15 10

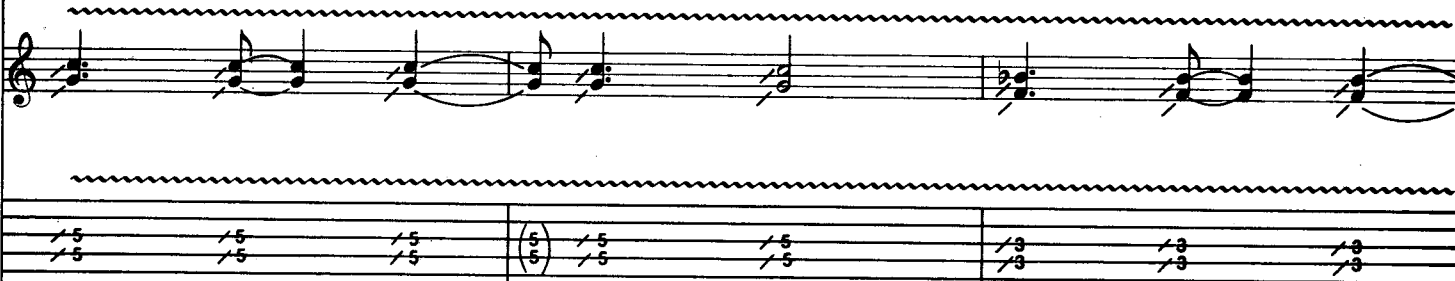
Double time (♩ = 124)

C5




Oh, lis - ten to me.

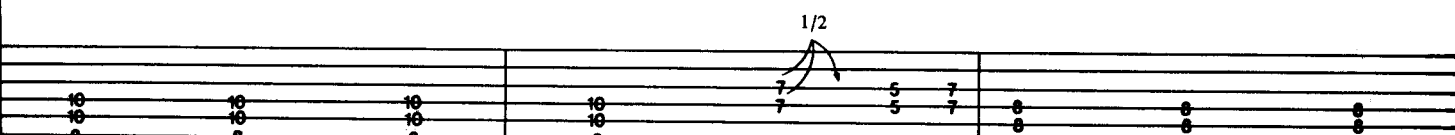
Bb5




Rhy Fig. 1



1/2



F5



I've\_\_\_ got some-thing to say,\_\_\_

I've\_\_\_ got some-thing to say.---



1/2



Musical score for the song "I said now we're no good to geth - er, let ring". The score is written for a single melodic line (treble clef) and a bass line (bass clef). The melody includes a key signature change to one flat (B-flat) and a tempo/style marking "w/Rhy. Fig.1". The lyrics are: "I said now we're no good to geth - er, let ring". The bass line consists of a series of chords, some of which are marked with "5" (dominant fifth) and "17" (seventeenth).

B♭5

we're no good to geth - er. Now the

[illegible]

C5

*w/o slide*

F5

Bb5 7.11

F5

Oh

ba - by.

We're no good to - geth -





As recorded by McAULEY-SCHENKER GROUP

**Words and Music by  
Michael Schenker and Robin McAuley**

E♭ F E♭sus4 B♭/E♭ C5 D♭ A♭5 B♭5 E♭5 C♭ A♭m7 B♭m7 G

**Moderate Rock Ballad** ♩ = 140

Moderate Rock Ballad ♩ = 140

Intro Gtr. I

C Eb F C Gtr. III Eb F C Eb F

8va 1 1/2 Full 1/2 loco Full P C 1/2 Eb F st.

f 1 1/2 Full 1/2 Full P 1/2

T 20 18 20 18 18 18 17 15 11 8 10 10 8 10 10 8 10 (10)

A

B

Grtr. II Rhy. Fig 1 (end Rhy. Fig. 1) sf.

f sf.

T 5 6 5 5 5 5 5 0 3 2 3 5 5 5 5 5 0 1 0 3 2 1 5 6 5 5 5 5 5 0 1 0 3 2 1


A 5 5 5 5 5 0 3 2 3 5 5 5 5 5 0 1 0 3 2 1 5 5 5 5 5 0 1 0 3 2 1

B 3 5 5 3 0 1 3 1 3 5 5 3 0 1 3 2 1 3 5 5 3 0 1 0 3 2 1

[illegible]

1st, 2nd Verses  
2nd time w/Riff B (cont.)

2nd time w/Riff B (cont.)



Fun - ny you un - der - stand... so much... Where do you al - ways find... the time?\_

Con - fu - sion in - side... your head... You ne - ver know where... to turn...

**Rhy. Fig. 2**

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of two flats. The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is divided into two measures by a double bar line. The first measure contains the melody and the bass line. The second measure contains the melody and the bass line. The score is written in a simple, folk-like style.

(P.M.)

Riff B

(2nd time)

slight P.M. ----- 4

sim.

\*w/Echo repeats causing each eighth note to sound like two sixteenths

\*w/Echo repeats causing each eighth note to sound like two sixteenths

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Cm Ab5 Bb5 Cb Db

The ex - pla - na - tions I found\_ are all based on sol - id ground\_  
 Look for the space\_ in - stead, won - der how you can car - ry on. \_

2nd time w/Fill 2

\* Sing harmony (top notes)  
 2nd time only.

There must be a door\_ some - where\_ All I need is the key\_ and I'm there.\_  
 The prob - lems you can't\_ ig - nore, es - pe - cial - ly from\_ the storm\_ }

(end Rhy. Fig. 2)

Fill 2

sl. sl. sl. (both notes vib.)



Pre-chorus  
Ebsus2  
J..

Bb/Eb

Cm

D<sup>b</sup>

B<sup>b</sup>

Bet - ter to leave\_ it a - lone\_

Some-things you do\_ dis - turb\_ me.

sl.

sl.

Ebsus2  
J..

Bb/Eb

C5  
J..

D<sup>b</sup>

Bet - ter to weath - er the storm\_

My thoughts so deep\_

sl.

sl.

Chorus  
w/Riff A  
C5

2nd, 3rd times w/Fill 3 (3 times)

C5

A<sup>b</sup>5

P.M.-----

P.M.-----

I can - not see\_

Fol - low the night\_

P.M.-----

P.M.-----

Riff A (Elec. 12-string)

1.2.3.

4.

Let ring - - - sim.

Fill 3

sl.

sl.

8va

(both notes  
vib.)

sl.

sl.

sl.

**Bb5 Eb5 C5 Rhy. Fig. 3A Ab5**

P.M. ----- 4 P.M. ----- 4 P.M. ----- 4 P.M. ----- 4

fol - low your dreams... Fol - low the signs

**Rhy. Fig. 3**

P.M. ----- 4 P.M. ----- 4 *sl.* P.M. ----- 4

*sl.* (end Rhy. Fig. 3A)

**Bb5 Eb5 C5**

P.M. ----- 4 P.M. ----- 4 P.M. ----- 4

and all the things you've seen. Ooh.

(end Rhy. Fig. 3)

P.M. ----- 4 P.M. ----- 4 P.M. ----- 4 *sl.*

w/Rhy. Fig. 3A

**Ab5 Bb5 Eb5**

Fol - low the night, (2.3.) yeah, (1.) find your fan - ta - sy. - you'll find your fan - ta - sy. -

P.M. ----- 4 P.M. ----- 4 P.M. ----- 4

**To Coda 1. C5 Ab5 Bb5**

P.M. ----- 4 P.M. ----- 4

Fol - low the road that leads you straight to

P.M. ----- 4 *sl.* P.M. ----- 4 P.M. ----- 4

*sl.*

2.

w/Fill 1  
Cm

Ab5

Bb5

w/Riff B  
Cm

Ab5

Bb5

me. Ooh. Fol-low the road

P.M. P.M.

w/Flanger or chorus

Guitar solo  
Cb

Abm7

that leads you all the way to me.

Gtr. III 3

H P

H P

Yeah. Fol-low the night.

H P P

H P P

sl.

sl.

Fill 1

Full

grad. release

Full

E $\flat$  C $\flat$  A $\flat$ m7 D $\flat$  B $\flat$ m7

Why don't you fol - low your dreams?..

sl. *H P* 3 *H P*

sl. *H P* *H P*

8va - 3

F G

sl. *Harm.* *Harm. (8va)* 8va -

sl. *Harm.*

loco

w/Rhy. Fig. 1 (2 times)

C E $\flat$  F C E $\flat$  F C E $\flat$  F

8va

3rd Verse  
w/Rhy. Fig. 2

w/Fill 4  
C

E $\flat$  F C5

Ooh. Nev - er, nev - er a mo - ment lost. While the work is done,

(20)  
(20)

C $\flat$  D $\flat$  C5

time flies quick - ly past. E - ven for the most ea - ger ones, the pain that we must en - dure,

it's not an eas - y task. To find what you're look - ing for you sim - ply have.

D.S. al Coda

w/Rhy. Fig. 3 & 3A (till end)  
Coda and Riff A (1st 4 bars only) (till end)

w/Fill 3 (till end)

to ask. You fol - low the road that leads you all the way to me.

C5 A $\flat$ 5 B $\flat$ 5 E $\flat$ 5 C5

Oh. Fol - low the night, yeah, you fol - low your dreams.

A $\flat$ 5 B $\flat$ 5 E $\flat$ 5 C5

You fol - low the signs and all the things you see. Oh.

A $\flat$ 5 B $\flat$ 5 E $\flat$ 5 C5

Fol - low the night, yeah, you'll find your fan - ta - sy.

A $\flat$ 5 B $\flat$ 5 E $\flat$ 5 C5

You fol - low the road that leads you all the way to me. Oh.

Fill 4

P.M. - - 4  
w/Wah wah

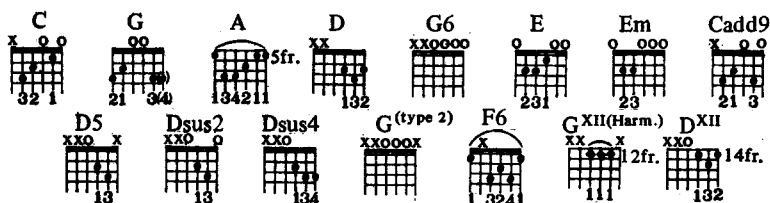
P sl.

P sl.

As recorded by GUNS N' ROSES

**Words and Music by  
W. Axl Rose, Slash, Izzy Stradlin,  
Duff "Rose" McKagan and Steven Adler**

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$



**Moderate Rock Ballad (half-time feel) ♩ = 120**

Rhy. Fig. 1 C

Intro Gtr. II

(Whistle)

Gtr. I Riff A

P H P

mp  
\*let ring

P H P P P H

\*Let all arpeggiated figures ring throughout.

D (end Rhy. Fig. 1) w/Rhy. Fig. 1 and Riff A

C

(Gtr. III) (end Riff A)

P H

P H

sl. sl.

G A D

Full Full

Full Full

sl.

sl.

C Gtr. I

G6 G C G(type 2)

Gtr. II

sl.

P

Em G(type 2) C G6 G G6 D

1st, 2nd Verses

C G

1. Shed a tear 'cause I'm miss - in' you, — I'm still al - right — to smile. —  
2. See additional lyrics

Gtr. I Rhy. Fig. 2

P

Gtr. II Rhy. Fig. 2A

A D

Girl, I think a - bout — you ev' - ry day — now.

(end Rhy. Fig. 2)

P P sl.

(end Rhy. Fig. 2A)

H

w/Rhy. Figs. 2 & 2A (both 1st 6 bars only)

C G

Was a time when I was - n't — sure — but you set my mind — at ease. —

w/Rhy. Fill 1

A D

There is no doubt — you're in — my heart — now.

Rhy. Fig. 3 Cadd9 G6 G G6 C G6 Em G6

Said, wom - an, — take it slow, — it - 'll work it - self — out fine. —

Rhy. Fig. 3A Gtr. II

Rhy. Fill 1

Gtr. I D

Gtr. II



C G6 G (end Rhy. Fig. 3) D D5 Dsus2 D Dsus4 D5 D D5 Dsus2 D5 D G6

All we need is just a lit - tle pa - tience.

(end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A

Cadd9 G6 G G6 C G6 Em G6

Said, sug - ar, make it slow and we come to - geth - er fine.

Rhy. Fig. 4 D D5 Dsus2 D D5 Dsus4

C G6 G

All we need is just a lit - tle pa - tience.

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times)

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D

(Draw breath) (Whispered:) Pa - tience.

D5 Dsus2 D D5 Dsus4 D5 D D Dsus2 D5 Dsus2 D5 D

1. D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D A B

Mm, yeah.

2. **Guitar solo w/Rhy. Fig. 3**  
 D5 D D5 G (type 2) D5 C Cadd9  
 G6 G G6 C

**w/Rhy. Fig. 4**  
 D D5 Dsus2 D D5 Dsus4  
 Em G6 C G6 G

**w/Rhy. Fig. 3**  
 D5 D D5 Dsus2 D5 D D5 D Cadd9 G6 G G6 C G6  
 Full Full Full 1/2 Full Full

**w/Rhy. Fig. 4 (3 times)**  
 D5 Dsus2 D D5 Dsus4  
 Em G6 C G Full G6 D

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D 1/2 D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D D5 Dsus4 D Dsus2 D  
 1/2 rit. poco a poco

**Step 4 ♩ = 64**

Show 4 J = 64  
 Gtr. I D Rhy. Fig. 5 D/F# w/Fill 1 G (end Rhy. Fig. 5) Gtr. II w/Rhy. Fig. 5 (9 times) D D/F# G

D D/F# G D D/F#  
 ... lit - tle pa - tience, mm yeah, mm  
 sl.  
 14 14 14 12 12 12 10 10 8 8 7 7 7 5 5 3 3 3 3 3  
 14 14 14 12 12 12 11 11 10 9 9 7 7 7 5 5 4 4 2 4 4  
 10

Fill 1

sl.

sl.

D D/F# G D D/F#  
 pa - tience, yeah. Some more pa - tience, I been walk - in' the streets, at night yeah.

10 11 12 10 11 12 (12) 10 8 10 12 10 (10) sl. sl.

G D D/F#  
 just try - in' to get it right. Need some pa - tience, Hard to see with so man - y a - round, you

sl. P H P

8 7 9 7 7 9 3 4 3 5 4 2 4 2 3 4 0 2 2 4 2

G D H D/F#  
 know I don't like be - ing stuck in the crowd and the streets don't change but ba - by the name.

Could use some pa - tience, yeah.

3 5 3 5 3 5 3 5 3 5 3 5

G D D/F#  
 I ain't got time for the game 'cause I need you, yeah, yeah, but I need  
 Got - ta have some pa - tience, yeah.

sl.

3 5 5 3 5 5 3 5 5 3 5 5 3 3 3 2 3 2

you, oo, All it takes is pa - tience, woh just a lit - tle I need -

you, oo, is all this time. pa - tience is all you need. *rit.*

*sl.* *sl.* *sl.* *sl.*

*Freely* *Dxiv*

*(Whispered:)* Ah.

*P* *P* *P* *P*

*(7)* *P* *P* *P* *P*

#### Additional Lyrics

2. I sit here on the stairs 'cause I'd rather be alone.  
 If I can't have you right now I'll wait, dear.  
 Sometimes I get so tense but I can't speed up the time.  
 But you know, love, there's one more thing to consider.

Said, woman, take it slow and things will be just fine.  
 You and I'll just use a little patience.  
 Said, sugar, take the time 'cause the lights are shining bright.  
 You and I've got what it takes to make it.  
 We won't fake it, ah, I'll never break it 'cause I can't take it. *(To Gtr. solo)*

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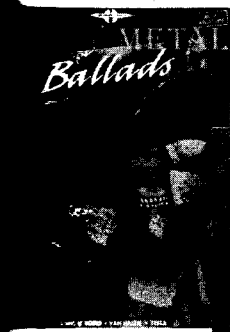


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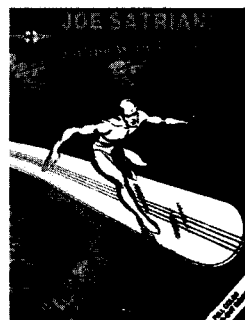
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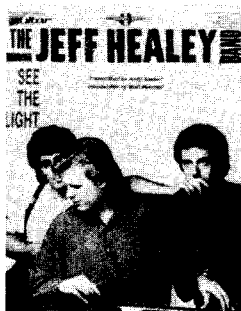
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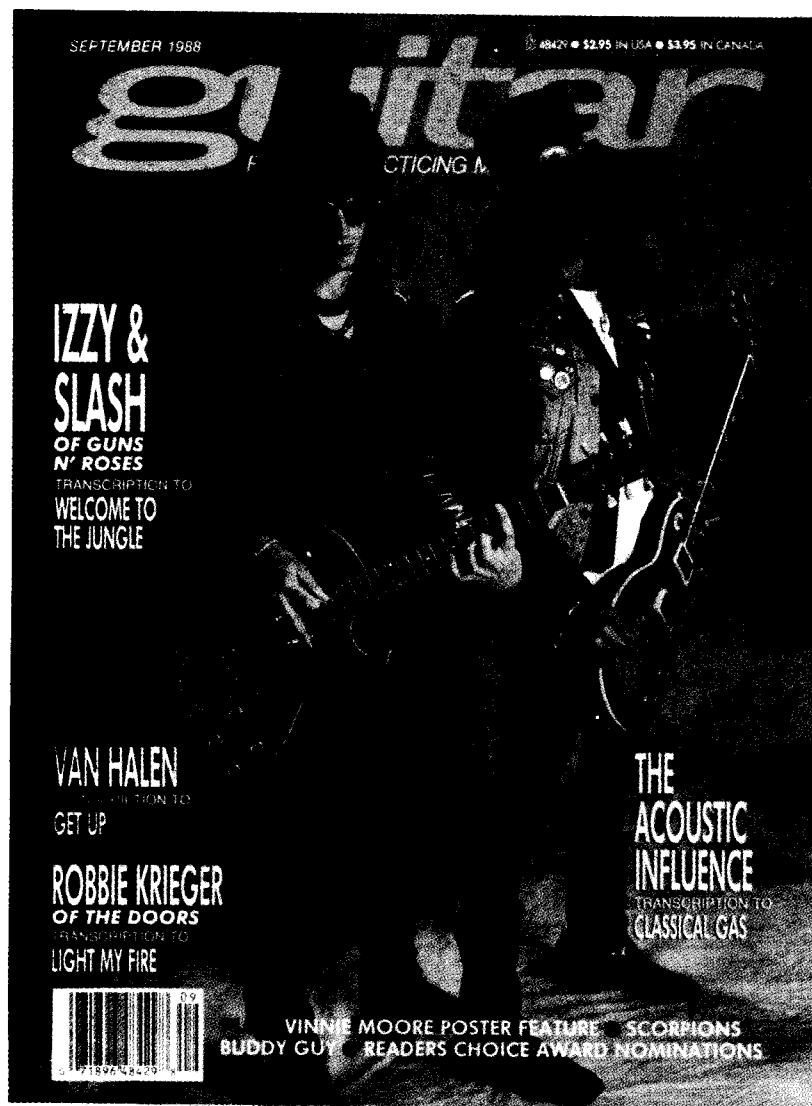
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